Music at Convocation Hall

Music at Convocation Hall II

Marnie Giesbrecht, organ

Friday, November 17, 2006
7:15 pm *Pre-Concert Introduction*
by **Belinda Chiang**
Main floor, Convocation Hall
8:00 pm *Concert*

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

"All Around Bach"

Two Toccatas in C Major — Johann Pachelbel (1653-1706)

Ciacona in F Minor — Johann Pachelbel

Chorale Partita: "Ach wie nichtig, Ach wie flüchtig" — Georg Böhm (1661-1733)
- Partita 1 (Grand Plein jeu)
- Partita 2 (Dessus de Tierce)
- Partita 3 (Dessus de Nazard)
- Partita 4 (Basse de Trompette)
- Partita 5 (Trio)
- Partita 6 (Voix humaine)
- Partita 7 (Grand jeu dialogue)
- Partita 8 (Flutes)
- Partita 9 (Petit Plein jeu)

Präludium in G, BuxWV 149 — Dietrich Buxtehude (1637-1707)

Intermission

Three settings of
"In dulci jubilo", BWV 751, 729, 608 — Johann Sebastian Bach (1685-1750)

Concerto in D Minor, BWV 596 (1713) — Johann Sebastian Bach
Arrangement of Antonio Vivaldi's Op. 3 No. 11
- (Intro) Grave
- Fuga
- Largo e spiccato
- Finale

Passacaglia in C Minor, BWV 582 — Johann Sebastian Bach

Convocation Hall,
University of Alberta
Casavant Organ 1978
Stop list

Pedal
1 HW/Ped
2 Subbass 16
3 Oktave 8
4 Oktave 4
5 Mixtur IV
6 SW/Ped
7 Gedacktbass 8
8 Posaune 16
9 Trompete 8
10Schalmei 4

Schwellwerk
11 Schwebung 8
12 Offenflöte 8
13 Oktave
14 Mixtur V
15 Tremulant
16 Gemshorn 8
17 Querflöte 4
18 Waldflöte 2
19 Fagott 16
20 Trompete 8

Hauptwerk
21 RP/HW
22 Bordun 16
23 Praestant 8
24 Oktave 4
25 Oktave 2
26 Mixtur V
27 SW/HW
28 Hohlflöte 8
29 Spitzflöte 4
30 Nasat 2 2/3
31 Blockflöte 2
32 Terz 1 3/5
33 Trompete 8

Rückpositiv
34 Gedackt 8
35 Praestant 4
36 Oktave 4
37 Oktave 2
38 Scharf IV
39 Rohrflöte 4
40 Sesquialtera II
41 Quinte 1-1/3
42 Krummhorn 8
43 Tremulant

Summary:
3 manuals, mechanical action
36 stops, 51 ranks 2592 pipes .

Program Notes

Johann Sebastian Bach is considered one of the most important keyboard/organ composers in the history of Western music. His compositions represent the culmination of Baroque organ music, which developed over more than a century through the traditions of church organists and composers. Bach was exposed to the works of many great German organists during his early musical studies. Listed among his most important influences are the North German composers Dieterich Buxtehude and Georg Böhm, and the Central German master Johann Pachelbel. Pieces by these composers and many others are represented in the Andreas-Bach-Buch and Möllersche Handschrift manuscripts, which were owned by Johann Sebastian's older brother and first organ teacher, Johann Christian Bach. Tonight's concert features works by the composers listed above as well as Bach's famous Passacaglia in c minor; his Concerto in d minor, BWV 596 after a similar work by Antonio Vivaldi, an Italian composer contemporary with Bach, who had profound influence on him; and three organ settings of the popular chorale "In dulci jubilo."

Johann Pachelbel (1653-1706) was one of the leading composers of his time and was especially prolific in his works for the organ. As an organist and composer in Nuremberg he wrote many liturgical and non-liturgical pieces that would have been performed during church services. Pachelbel's main stylistic innovations were his very clear unbroken forms and his ability to build musical energy throughout a contrapuntal composition. Because Pachelbel taught Johann Christian Bach, J.S. Bach's older brother and first organ teacher, the influence of Pachelbel on young Johann Sebastian was profound. Not only did J.S. Bach have access to many pieces by Pachelbel, but he undoubtedly learned organ techniques and compositional processes derived from the teachings of the Nuremberg master.

Pachelbel's two Toccatas in C Major and his Ciacona in f minor are examples of non-liturgical organ pieces that could be performed in or out of the church. Toccatas often have a semi-improvisational style, but may contain contrasting sections featuring contrapuntal writing. The Ciacona in f minor is based on a variation technique in which a short, repeating musical unit, often located in the bass serves as the material for variation.

In 1705 when J.S. Bach was working as a church organist is Arnstadt, he decided to get a month's leave from his duties so he could make the 250 mile journey on foot to Lübeck to visit the master organist and composer, Dieterich Buxtehude. Bach saw this visit as an opportunity to hear performances of Buxtehude's music and to learn more about the art of the organ and composition. Young Bach's visit to Lübeck was obviously a very positive experience for him because he well overstayed his month's leave, causing him many problems when he returned to Arnstadt. Buxtehude was a well-known and respected organist who developed innovative virtuosic techniques. However, he was also a good role model for Bach because he was an effective musical director for the entire community, commanding all genres but opera. Buxtehude's large scale organ works in and ostinato pieces (Passacaglias, etc) had a profound influence on Bach's later organ compositions, especially the Passacaglia in c minor we will hear tonight. Buxtehude's most important

innovations that influenced later generations were his extension of the role of the organ pedal, incorporating it into the overall musical fabric, and his use of contrasting organ registers to create echo effects and strong contrast between musical sections. Buxtehude's virtuosic Präludium in g, BuxWV 149 provides a good example of his dramatic, colorful style.

Georg Böhm (1661-1733) was a composer/organist at the Johanniskirche at Lünenberg. There is some evidence to suggest he may have been a personal friend of J.S. Bach. However, it is a known fact that Bach studied and respected Böhm's music. Böhm had strong influence in the development of the chorale *partite*. The word *partite* refers to variation and a chorale *partite* uses a chorale tune as the basis for variations; this genre could be performed during the church service or used for domestic performances in the home. Böhm is credited with the standardization and unification of the *partite*. He developed his style of composition through the influence of a variety of sources including the organ compositions of Buxtehude and highly ornamented French keyboard music. Böhm's Chorale Partita "Ach wie nichtig, Ach wie flüchtig" is a beautiful example of this influential genre.

Organ pieces by J.S. Bach comprise the second half of tonight's program.

The three settings of "In dulci jubilo," BWV 751, 729, and 608 are examples of chorale preludes, which are short versions of a chorale tune for solo organ ornamented with expressive figurations. These preludes demonstrate Bach's ability to create different polyphonic accompaniments and ornamentation on the organ to portray the joyful praise of this popular chorale.

Bach's Concerto in d minor is an organ arrangement of a concerto for four violins and cello by Vivaldi. Antonio Vivaldi (1678-1741) is best known for the more than 500 concertos he composed for different combinations of orchestral instruments and soloists. Vivaldi standardized the use of ritornello form (where an orchestral refrain alternates with solo episodes), and made the fast-slow-fast configuration of movements distinctive to his concertos. Among the aspects of Vivaldi's style incorporated by Bach that are audible in the Concerto in d minor are the driving rhythm, the contrast between solo and ritornello sections, and the use of unifying motives throughout each movement.

The Passacaglia in c minor is one of Bach's most passionate masterpieces. It was written sometime between 1708 and 1712 while Bach was working in Cöthen. The form of the Passacaglia piece is built upon a repeating eight measure melody called a "ground bass" that is played predominantly by the pedal. The ground bass is presented alone at the opening of the piece and the emotional power of its melody sets the mood for the entire work. There are twenty variations over this theme, and the musical intensity grows steadily until the 13th, 14th and 15th variations, which act as a quiet interlude with the theme concealed in one of the middle voices. The passion builds again as the theme is taken back by the pedal, leading to the power and complexity of the final variations. The Passacaglia is followed by a fugue built upon the ground base theme. The fugue displays virtuosic contrapuntal writing and contains an even more dramatic climax bringing the work to a glorious close.

Notes by Emily Grieve

An organ recital is as much or more about showcasing the tonal possibilities of the instrument as it is about the repertoire or the performer. With this program I have attempted to return to the concept of the organ concert-as-event as described by Johann Nicolas Forkel, Bach's first biographer, in describing how Bach used the organ when he played concerts. A similar description is given by Johann Mattheson in describing a recital played by Johann Caspar Kerll (the teacher of Pachelbel). Although this program is not improvised as the organ concerts of the Baroque masters would have been, I hope this recital of their repertoire, organized along similar principles of displaying the sounds and colours of the organ, will recall or resemble tradition and delight your ears.

Tonight's program begins with two short toccatas that present a variety of plenum or full ensemble sounds. They are followed by two sets of variations that allow for explorations of various individual and small combinations of sounds. While the Pachelbel explores a variety of sounds at 8 and 4-foot pitches (flutes and principals), the Böhm is structured like a French Organ Suite (I have added in the program the names of the registration combinations in the French style.) The Praeludium that closes the first half alternates between brilliant improvisatory passages and contrasting reflective vocally inspired fugal sections. Each change of texture and mood invites changes of registrations or combinations of sounds. The ensemble sounds build from the second imitative section to the end of the work.

The second half of the program also allows for great variety in the use of the Con Hall Casvant organ's tonal resources. The first "In dulci jubilo" setting, in the style of Pachelbel, uses 4-foot pitch (octave higher than middle C) as did some of the variations in the Ciacona in f minor. The second setting is played with 8-foot principal sound on the manual (keyboard), reminiscent of the improvisatory style of Frescobaldi in his toccatas for the elevation of the Mass. The third is played with a "gap" registration on the manuals giving a bright and joyful sound to the tune and it's bell like counterpoints, and a 4-foot principal sound in the pedals that places the tune (in canon) in the middle of the texture.

The opening of the Vivaldi Concerto is one of the few instances where Bach specified both pitch and tone colour. Through arranging and transcribing Italian string concertos for the organ the possibilities for technical and tonal effects in organ playing were uniquely expanded.

The variations on the Passacaglia theme once again provide opportunity for exploration of colours; the sounds and textures build to the end of the twelfth variation (the thirteenth statement of the theme), and then are reduced for three variations before resuming a full sound that builds to the end of the Passacaglia. In this way the structures of the variations and the registrations (sound colours) are according to the Fibonacci series (13-3-5). The fugue allows the program to end as it began with full ensemble sounds.

Notes by Marnie Giesbrecht

Edmonton's own **Marnie Giesbrecht** has enriched and enhanced the organ scene in Edmonton for almost twenty years. An internationally renowned solo and duo performer, she joined the faculty at the University of Alberta in 1988. Performances and tours have taken her throughout North America, Europe and South Africa, captivating audiences with musical sensitivity and technical brilliance. Giesbrecht is fascinated with the exploration of the vast sound and colour possibilities of pipe organs. New pipe organ installations in Alberta have led to innovative performances and recording projects that showcase the instruments, the music and Giesbrecht as performer. Pioneering, arranging and performing new music for organ and piano, as Duo Majoya with Joachim Segger, form an area of research and creative activity. Current projects include the preparation of performances and/or recording projects on the Davis Concert Organ, Edmonton, the Ronald B Bond Organ in Calgary and a historic instrument in North Germany.

Educated at the University of Alberta, Eastman School of Music, Rochester, New York and the Mozarteum in Salzburg, Austria, Giesbrecht was the recipient of numerous awards and scholarships including the Johann Strauss Foundation Scholarship, Alberta Heritage and U of A Graduate Scholarships; William Rea, Andrew Stewart and Dissertation Awards.

Marnie Giesbrecht served eight years as national presidents of the Royal Canadian College of Organists (1996-2004). Professor of Music teaching organ performance and literature, service playing and graduate keyboard seminar at the U of A, Dr Giesbrecht is Adjunct Professor of Music at The King's University College, Edmonton. With Joachim Segger she co-directs the music at First Presbyterian Church, Edmonton and co-chairs "Windspiration: Edmonton Organ Festival" and national convention of the Royal Canadian College of Organists, July 30 to August 2, 2007.

For more information on Marnie Giesbrecht, Duo Majoya, U of A Organ Study and/orConvocation Hall events, please visit [www.majoya.com].

Kilburn Memorial Concert
at the Winspear Centre for Music
Friday, February 2 at 8:00 pm
Paul Jacobs, organ
Admission: $15/stud/sen, $20/adult

Organ Masterclass
Saturday, February 3
5:00-7:00 pm
Convocation Hall, Arts Building
University of Alberta
Free admission

Upcoming Events

November

19 Sunday, 8:00 pm
Visiting Artist Recital
Charles Castleman, violin
(Professor, Eastman School of Music, University of Rochester)
with Guillaume Tardif, violin
Magdalena Adamek, piano
Solo works by Bach, Ysaÿe, Weinberg, and duets by Bartók and Moszkovski
Admission: $15/stud/sen, $20/adult

20 Monday, 10:00 am
String Masterclass
Visiting Artist
Charles Castleman
Fine Arts Building 1-29
General admission: $5 at the door
Admission is free for music students with valid ID

20 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, staff and guests of the University of Alberta Department of Music
Free admission

24 Friday, 8:00 pm
The Centre for Ethnomusicology
World Music Sampler
Free admission
For information, call 492-0274

26 Sunday, 8:00 pm
Master of Music Recital
Jordan Van Biert, Choral Conducting
Graduate Recital Choir
and Bach Players
Program will include
Johann Sebastian Bach *Dazu ist erschienen der Sohn Gottes*, BWV 40
Anton Bruckner *Locus Iste*
Heinrich Schütz *Singet dem Herrn ein neues Lied*, SWV 35
from Psalmen Davids,
Francis Poulenc
Hodie Christus natus est
and works by Sergei Rachmaninoff
Morten Lauridsen, William Hawley, Eric Whitacre
Mark Sirett ***Thou Shalt Know Him***
St. Timothy's Anglican Church
8420-145 St, Edmonton
Free admission

27 Monday, 7:30 pm
Festival of Nine Lessons and Carols
University of Alberta
Faculty of Education Handbell Ringers, Mixed Chorus
Robert de Frece, Director
with organists Marnie Giesbrecht and Joachim Segger
Winspear Centre for Music
(Sir Winston Churchill Square)

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department of Music

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Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).